Metalsmith

1995 EXHIBITION IN PRINT

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1995 EXHIBITION IN PRINT

CURATOR: DANIEL JOCZ

LEFT

Valerie Mitchell

Grandiflora, (pendant), 1992
hollow copper, silver patina
3½ x 2"
Photo Credit: M. Stephenson
See page 19

COVER

Bruce Metcalf

Wood Necklace # 11, 1994
maple, cedar, found woods, copper, brass, aluminum, stainless steel cable, tagua nut, fossil horse tooth, Micarta®, pigments, paints, 15 x 13"
Photo Credit: Bruce Metcalf
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Meaning in Jewelry:

Risk and Reverence

Text: Daniel Jocz

Introduction

In this portfolio I have brought together the work of a group of artists who while pursuing a personal process of discovery embody the spirit of taking chances. I was interested in ingenuity, freshness of vision, and authenticity. Risk and reverence as defined for this project must emanate from the choices that the artists make in their materials, techniques, and subjects and through the conceptual content of the work. I chose the artists accordingly. While some artists may seem traditional in their approaches, within their particular esthetic genres they take risks that keep their works intriguingly fresh. On the other hand, the jewelry artists who most depart from traditional approaches still pay homage to craft traditions. Regardless of their distinct approaches, each artist shuns repetition, preferring the challenge of the undiscovered. They may engage unique materials, alternate approaches, and divergent conceptions in their quest for creative clarity or they may seek to amplify traditional means in a contemporary context for the same purpose. The search for personal creative discovery and aesthetic social engagement is, at times, a perilous act, because risk is an integral part of change. Taking risks is often a process of clarifying one's creative ideas. It is not necessarily something one sets out to do.

Several things became apparent as this project progressed. First, the work which I saw was more organic in approach than has seemed to be the trend over the last fifteen years. It is apparent that jewelry artists are rethinking the natural environment. On the other hand, the diversity of approaches and materials being used is not much of a surprise. It was interesting to find that much of the challenging work in the field is body oriented, and this portfolio reflects these concerns.

When thinking about the text for this portfolio, I did not want to use artists' statements, which tend to be academically dry and somewhat generic. Rather, I decided to interview each artist represented. I was looking for two things from these interviews: first, some personal spark or epiphany revealed to them in the making of their work and, secondly, spontaneous associations between the spoken word and the photographic representation of the work. Out of the interviews I selected several sentences which would relate to an aspect of the creative process. There is an implied relationship between the text and photos, yet there is not a direct reciprocity. This correlation is not meant to explain the work but rather to augment the esthetic experience. Viewers must draw their own conclusions.

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To discern how the concepts of reverence and risk apply to jewelry and the craft world of which it is a part, we must look at the contextual environment, the historic associations, and the social situations in which these works exist. I define modern crafts with the words reverence, object, and tactility. Though artists in general are good at negating set definitions, I believe that these ingredients are what separate crafts from the other visual arts and give crafts a specific province. The word which most aptly defines modern crafts is *reverence.* In the broad sense current crafts work shows reverence for historical and social order, but in a narrower sense it shows reverence for processes, materials, and uses. Even within the current discourse in which crafts is being reevaluated in the hierarchical social and aesthetic order, reverence is the key to defining crafts. Reverence – for materials, processes, and function – is what makes modern crafts special and separates it from the other fine arts. In this definition there can be no modern crafts without reverence. On the other hand, this does not make risk a concept alien to crafts. I believe risk as well as reverence informs modern crafts. While craftspersons, excluding hobbyists and makers of replicas, all take risks in their work, it is usually not the kind of risk that attacks values. It is more a risk in reckoning "will it go with what I think I do?" Yet it is the risk that artists take when they question these values which reinvigorates our thinking. While I do not believe that modern crafts can exist without reverence and that the crafts artists' adherence to this conception is what separates us from a fine arts attitude, I also believe that the *irreverence* concomitant with risk taking is necessary to advance crafts.

A strong case could be made that the art and craft hierarchy provides the foil contemporary crafts persons need to separate artistry from artisanry. While contemporary crafts is not inextricably bound with the functional use of an object, there is still a bond with the process of making. Craftsmanship – knowledge of materials, perfection of technique – this is an essential pursuit. Technical skills develop new responses to materials that will lead to new directions in thinking as well as to invention. At this moment, at least, it is not possible to discard the importance of hand work because hand work is an important foil for ideas. The ways in which artists Jonathan Bonner *(Klein),* Leslie Leupp *(Queer Objects)* and Martin Puryear *(Self),* include materials and techniques in their works are definitely crafts inspired, while the objects they make cannot be associated in the usual way with crafts or fine arts. The objects are grounded in the esthetic of material and technique but they are not grounded in the historical common use orientations of craft. Thomas Gentille and Joe Wood make objects that cannot be assessed in the usual sense of jewelry, rather these works exist on their own, but they are still marked by a reverence for materials and technique.

At times crafts can be almost narcissistic in its self-examination. How much of crafts is about itself and how much is it about the society in which it is produced? Does jewelry about jewelry, for instance address any other issues? How does craft work take on more importance than this self-reflexivity might indicate? Reverence for functionality, processes, and materials can become a means of addressing ideas beyond the material. Reflections on technique, and treating such techniques metaphorically, can transport viewers to another time or place. One is able to quite literally relate to the physical world while touching on metaphysical concerns. Reverence then is important to ideas functioning from within the perspective of crafts.

The second word defining crafts is *object.* I do not think we can imagine starting to create an artistic work without referring to some historical object or some useful object with which we interact socially. We are constantly affected by our environment through touching objects, negotiating around objects, using objects, or changing the form of objects. These interactions affirm our presence and our usefulness; they are a process of taking our measure of ourselves. As well as being useful for survival jewelry, vessels, clothing, furniture, utensils, and architectural environments are our points of departure in confirming our physically perceptible boundaries as well as our self-worth. Objects also take part in the interaction between people as gifts, mutual play things, means of communication, and tools for shared work. The craft mind is intrigued by all these associations and interactions. This is the source of our creative intellect. It is the vocabulary for our expressiveness.

The third word that defines modern crafts is *tactile.* We interact with materials themselves. Hard/soft, hot/cool, rough/smooth, we are affected by these attributes, but we are also affected by how a material is worked. The crafts person is finely attuned to the properties of materials. When a craft person chooses a material to work with he or she wants to respond to it in a physical way. To perceive its properties in this fashion is often described by crafts persons as a sensual experience. This tactile response is important to our psychological make-up. When psychologists speak of human needs, psychological needs for social relationships, esteem and self-actualization are high on the list. Crafts plays a part in this actualization. Our ability to make things and tie them into a philosophical social context is part of "becoming what we are capable of becoming". We need to hold, we need to touch to affirm our physical being.

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To risk is to constantly challenge one's artistic precepts. We do not normally think of risk when thinking of crafts but risk can be a defining characteristic of crafts. There are personal, creative risks, artistic risks, and even social risks. Personal artistic risk may engage new materials or conceptual associations. It seeks new criteria for esthetic judgments. Ultimately, risk is giving up to the materials and the process while seeking new vision and in so doing the craftsperson gambles with possible failure. It is risk that keeps ideas moving forward and it is reverence that brings us back to test those ideas.

For the observer, it is not always easy to see the personal risk which the artist takes. The process can be evolutionary, which may create grousing, or revolutionary, which initially may lead to chaos. Both processes eventually lead to a re-definition of the field. In jewelry we hear muttering about appropriateness as each new rule is broken, but as of yet no artist has been garroted with a necklace for improprieties. Sudden change is a rare occurrence and though there has not yet been any such upheaval in the crafts field so far, I would place no bets. But there are two such events (in the visual arts and in music, that I have witnessed) which illustrate this chaos point. They illustrate how unsettling such a change can be.

Philip Guston, who was an important abstract expressionist painter, broke a taboo when he "sprang his secret at the Marlborough Gallery in October of 1970".[1] While bringing new clarity to his painting he inadvertently crossed a line within the art world. He did not follow the critical creative norm in these new paintings. There was outrage. He was vilified by powerful art critics and banished from the gallery, from New York, and from the national art scene. Eventually his new paintings were understood and they brought new life to contemporary painting. Artists/craft persons are affected by his seeming indiscretion today as evidenced by the new, simply expressed, social figurative imagery.

Jazz musician John Coltrane had a similar effect on jazz when in the mid '60s he began including overtones, squeaks, and squawks as a normal part of his saxophone playing. Traditionally considered bad form, Coltrane's innovations are now a part of every player's repertoire. His playing was a reflection of his philosophy which embraced disorder as a positive phenomenon. What seemed to be chaos was actually universal order, a spiritual reflection of the times. His impact was so strong that it rearranged the accepted possibilities of jazz style. What and how to play came to be defined as pre- and post- Coltrane. But, until this was sorted out there was quite a bit of turmoil in the world of jazz. Both of the examples above illustrate the destructive forces and the rejuvenating forces that a singular vision can unleash.

This sort of quick change is unusual. Evolution in thinking is usually an accumulation of small challenges and that is what we see in crafts. Jewelry is also being challenged in several ways: its association with the body, its ability to take on new social issues and commentary, its presumption of preciousness and permanence, and the primacy of technique. As new creative channels are explored, we see a shifting of assumptions.

One strategy of risk in all creative fields is the challenging of social norms. Social risk goes against established norms, subverting customs within society. A recent example of this is artist Andres Serrano's photographs of bodily fluids. This territory is not frequently approached in crafts. Tapestry artist Laura Baird's *Jonestown Carpet* is an example of such a transgression. Mass suicide is treated in a casual decorative fashion that sets up a dichotomy of emotions: revulsion and seduction. In this way it becomes an offense to our social conventions. This portfolio contains two artists who explore similar territory in their work: Barbara Stutman and Joyce Scott.

Students are often asked to be risk takers because they are encouraged to explore concepts freely. School is the time to take chances though students are not generally risk takers in the sense that I use the term. Students freely explore concepts as a person would try on new clothes, yet their personal values are usually not totally formed. In the process of forming a personal artistic value system, students may strive to be irreverent, but personal artistic risk taking comes later when values are set and to change or challenge them can be frightening. Their work should not, however, be dismissed. Student work can challenge the values within the field. If work stands on its own as a conceptual challenge to the views in the field, it matters little from what situation such work was derived. It still has a cleansing effect on ideas.

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In September of 1991 the so-called Iceman was found frozen high in the mountains of Switzerland. His discovery generated much interest, in part because of the well-preserved artifacts found with him. These artifacts described a way of life, the position he held in society, and his proficiency at doing tasks. While we can marvel at his ingenious existence and our historical insights, we should also take some lessons from the social history he represents.

We, artist-crafts persons, are no less than Tyrolean adventurers today, leaving behind artifacts that will describe our contemporary society to the future. However we have the luxury that the Iceman did not. We are able to examine ourselves and our own artifacts. What discoveries can we make? The most obvious discovery would be that we have lots of time on our hands, we are a society of leisure. We are able to pursue culture and spend time in activities not essential to basic survival. Most of our utilitarian things are made by huge technological production machines, while hand work is reserved for the production of objects of contemplation. The crafts person is free to explore ideas, reflect on history, and explore the relationship of objects to our lives. We may also discover that this is a time of diversity. It is difficult to apply rules and laws evenly. We cannot define boundaries. Simple artistic classifications cannot be applied across the board. Ours is a time of reflection on spiritual order and also a time of questions concerning artistic freedom. The craft object is part of this debate. This is a time when our civilization has advanced to a point that useful things made by hand are not necessary for practical living. Yet the useful object is the glue that bonds and helps establish our sense of place. We have in current craft work examples "of individual style, national style, and period style, illustrating the aims of an art history which conceives style primarily as expression, expression of the temper of an age and a nation as well as expression of the individual temperament".[2]

Crafts persons are harkening back to a particular historical period of tool technology. We are clinging to the dawn of the machine age. Our responses to tools are simultaneously tactile, expedient, and romantic. Certain tools can accomplish goals with a certain expenditure of time and effort and also connect our sensate being to the process.

There is a false view that historical hand methods of production add up to quality and mechanized manufacturing methods do not. Mechanization has become synonymous with saving money and finding ways to standardize and cheapen products. It has taken on connotations of product simplification and sterilization, distorting the word quality to the point that it means sameness. Machine manufacturing in this country is not associated with individual creativity; however mass production and mechanization are not to blame. The quality of design in products is set by management and manufacturing engineering and automated tools can be the means for any end including the production of finely made objects. Alberto Alessi stated in his lecture at the 1993 Cincinnati SNAG conference that it is possible to have a symbiotic relationship between design and manufacturing. At Alessi s.p.a. the artist is sought out first, then comes the object, and then all manufacturing processes are brought to bear on producing the object as conceived. Just as a hand tool leaves its special mark on material, so does the highly sophisticated machine. As artists we can be attuned to the machines' characteristics and the additions that they make to our esthetic vocabulary. It is the artist's hand on the machine, the artist's control of the processes that transforms producing into creation. As David Damkoehler, one of the artists in this exhibition states: "Before going to the lathe I do a lot of drawing to figure out the machining, but when I work with the machine I try to creatively push what the machine will do." Laura Marth, speaks of the warmth of the metal as it is being worked on the lathe as being an essential sensual component of her response to the material: "the metal almost seems to take on life." Joan Parcher is attuned to the possibilities that manufacturing can provide. Her manufactured elements are a testament to the creative results possible in such a relationship. She combines the coolness of machine work with the richness of her materials.

Crafts persons should be open to the possibilities that current technologies offer. The computer is changing our relationship to machines. New sophisticated modeling capabilities have given flexibility to processes and simplified the access to preciseness. Minuteness of detail can be spelled out simply on a computer screen. No longer is testing, retesting, and endless adjustments to the material needed to achieve accuracy and fine detail. The advantages to artists will continue to grow. However, a lack of such resources should not be a hindrance to artistic imagination either. A dilemma that confounds many ex-students, who upon graduation no longer have access to the well-supplied tool shop of school, is how does one work with minimal tools and no cash? What can be accomplished with the most primitive of tool technology and still be relevant to society? While it is important to look to the latest technology as one creative conduit for ideas, it is also important to look to the simplest of technologies as possible production methods. In less industrialized cultures one can find the most astonishing objects made by simple methods from materials such as tin can lids. In Mexico many crafts are made by the simplest means but speak highly of freedom of spirit, exuberance, and social issues. For example, the most astonishing copper work is coming from the small town of Santa Clara Del Cobre. Huge vessels, three feet in circumference by three feet high, magnificent even by our technological standards of perfection, are made by the simplest of means. The process starts with a block of copper. The craftsmen form it hot, into sheet on a flat steel plate on the ground. They then do the final forming and raising on a simple steel stake driven into the ground. A multi-curved vessel can be formed by these simple methods. If a handle is to be part of the design, it is formed from the same piece of metal, drawn out from the side, no soldering. It is instructive to look at these technologically simple cultures for inspiration, but it is even more instructive and relevant to find this in our own culture. How can a person living in this culture of the Internet, find true relevance in, for example, punching holes in tin with a nail? There can only be relevance if the artist creates it. "Folk art often incorporates symbolism and attains seriousness without seeming academic or pretentious." It has a "friendly aspect, a welcoming aspect".[3] This can give an edge to particular idea. A number of artists in the upper Midwest are working in a similar, naive folk art genre. Judy Onofrio, one of those artists explains: "Anything goes, and I will look for whatever material works. I have a whole case of percolator tops off of coffeepots that may become beads." It is a choice born of both necessity and emotion that brings materials and tools together in the crafts person's hands and the power of the imagination that determines the voyage.

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The crafts field is divided along material lines – clay, glass, wood, fiber, metal, etceteras; plastic is yet on the fringe. These categories have a lot to do with what we expect when we enter a craft exhibition. In an exhibition of glass we know what to expect; similarly upon entering an exhibition of clay we know what we are about to see. But particularly in the categories wood and metal, complications cloud the issue. In the subcategories of wood furniture and metal jewelry we may find our expectations shattered. In a recent exhibition "Sculptural Concerns: Contemporary American Metalworking", a surprising number of pieces were made from materials other than metal. Frequently one finds oneself using the word *attitude* to categorize such work, as in "it's a metals attitude". How might we define a metals attitude? What are the tactile, sensual clues that might help us distinguish such an approach? Is it the love of finish, dullness, brightness, texture, is it hardness, temperature transference, or is it coolness and hotness to the touch that establishes this attitude? Is it the difficulty of working, or the need to use many tools? Maybe it can be found in the versatility of working or the stability of the material. Or is it the many ways of working that spawns devotion? It is probably a different mixture of all of these ingredients for each metals worker. In jewelry it is more than the material, the way of working is also a defining factor. This is why it is difficult to categorize contemporary jewelry by materials.

Many different materials have always been used in jewelry production. Preciousness, of course, is a component that sets jewelry apart and preciousness can be associated with metals, minerals, and the availability or scarcity of materials from which jewelry has traditionally been made. But modern jewelry deals with other considerations too. Every time a jeweler begins a piece they have to question the appropriateness of use, of materials, and of process. Additionally they must consider the use/function as it relates to historical precedents. How does this object fit into the tradition? What is this objects relationship to the body; what category of object is it; is the piece meant to be wearable; and are the chosen materials suitable? It is how the individual artist approaches and answers these questions, at both the conceptual and material level, that gives a full sense of what the genre is about. In other words the interrogation of this *attitude* begins to give a more accurate picture of contemporary jewelry.

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Jewelry objects have a unique position because historically jewelry has had greater associations with spiritual or contemplative qualities than the products of other craft areas. The idea that jewelry should have overt conceptual cultural meanings is not a modern notion. Jewelry has traditionally been used for cultural identification and as a sign of social status. It has served as a way to consolidate and to exhibit the wearers wealth. It has been used in religious ceremonies, and for amulets and reliquaries. Some jewelry was given specific spiritual attributes like *milagros.* So it is not surprising that jewelry has maintained some of these functions and even taken on broader ramifications in contemporary craft. Anne Fauteux expresses it thus: "Jewelry has always been a tool, this is the starting point of my reflection." As it increasingly addresses social issues and philosophical meditations, jewelry's focus on the object as the harbinger of ideas positions it to challenge traditional ideas of use.

While it may increasingly serve as a vehicle for the maker's exploration, jewelry is still related to the self-perception and esteem of the wearer. Even though wearing jewelry purely for its decorative qualities and as an indicator of wealth and social status is generally out of favor, most people still expect even the most radical contemporary jewelry to contain a measure of preciousness as a part of its metaphoric formula. Yet, while preciousness may still be a given in many cases its locality has changed. Preciousness is no longer dependent on the scarcity and/or expense of materials. It may now be located in the way the materials were handled, the amount of effort put forth by the maker, or the ideas expressed in the piece. Preciousness in jewelry may give an idea poignancy through irony rather than through the value of the material from which that object is made. Can Deborah Krupenia's surface treatment which is indebted to Japanese metalworking techniques be seen in the same light as Bruce Metcalf's canonization of the lowly fuzz ball? Is it admiration we see running through both and does this admiration confer preciousness? Is Craig Calhoun's admiration for the way cloth works much different from Thomas Gentille's regard for egg shells and burl?

The traditional small scale that characterizes jewelry amplifies preciousness. Of all the crafts, jewelry specializes in the esthetic of fineness of detail. Bruce Metcalf aptly puts it: "Jewelry exploits incident and demands close examination." It is a quality on which jewelry relies to give small things importance. This characteristic has the ability to make a scratch important or distracting and it also has the capacity to make a piece of jewelry with the proper mix of materials and detail a statement of purity and sensuality.

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What keeps work that takes risks from just seeming *odd ball*? In some cases the artist may stretch our ideas of correct social behavior to an extreme: i.e. Craig Calhoun, David Page, or Charles Lewton-Brain. In work that turns the usual sense of propriety upside down, humor is often a part of the conception. Would we really wear underwear around our neck as Craig Calhoun's work suggests? A piece may deal with a clumsy subject, be grossly formed, and have a goofy juxtaposition of imagery, but the skill of execution demands that it be taken seriously as seen in Bruce Metcalf's work. Much as the Hopi Kachina *Koshare* brings out moral issues and rights and wrongs, through antics that mock normal behavior, such ironic work can bring issues forward.

Some of the jewelry artists in this portfolio engage themes such as rape or murder that may seem inappropriate to the field. Appropriateness is one of the behavioral standards of society that seems both a social set up and a social binder. Without moral codes and etiquette we would have anarchy, but some rules just seem too difficult to follow. Both Joyce Scott and Barbara Stutman exploit this area. Joyce Scott uses fairly conventional processes to ease us into her difficult subjects. Traditional bead techniques, careful labor, and humor soften the blow. Though the use of humor can easily mask intentions, in Scott's works it is precisely what makes the subject stick. We can accept such objects and enjoy them, but we may be troubled by their insidious stab to our conscience. This discomfort is, dare I say, relished. Stutman's work is the most difficult to embrace; there are no veils, no classicism, and no asides. Our assumptions about wearing these pieces are challenged. Yet the work is riveting – dark, fetishistic rag dolls of irony.

The creative process may begin with a grand vision but it is nourished by the observation of small things. An artist's consideration of the seemingly insignificant keeps an idea from being overstated. Because of its small size jewelry encourages the artist to concentrate information. In addition, jewelry can lend preciousness to multiple ideas. In both Joe Wood's and Thomas Gentille's work the search for purity of vision, like the compressed gasses of the sun, give off much light. Their brevity of form, humbleness of materials, and straightforward presentation thrust viewers into the realm of the metaphysical. Their jewelry stands by itself and relates to the body only in the wearer's desire to possess it.

Creation from destruction, the consummate phoenix tale, is especially potent when encountered in jewelry. Kathy Buskiewicz and Jan Yager take precious material, destroy it, and transform it into precious idea and they take things that are repugnant and give them new identities. In these cases the care that is given to something of little value adds wealth to it. This again is invokes the spirit of *Koshare* the Hopi Kachina. Actually wearing these pieces is almost subversive. Is it appropriate to wear a crack vial as ornamentation?

Anne Fauteux, Charles Lewton Brain, Jocelyn Chateauvert, and David Page encourage the wearer's participation. Historically jewelry has been used in cultural ceremonies, but these artists engage patrons in a more private performance, a ritual invented by the makers. The objects seem to have magical qualities, fantastic narratives, or even the ability to imbue wearers with mythic character traits. As a part of the artist-client relationship, wearers give themselves over, allow the seduction of their intellect, and sanction the performance. Clients relinquish a bit of their self esteem as the objects cross and break conventional barriers and defenses. The aim of these works may be to simply tickle the fancy or to make fun of one's prudishness. Ultimately the performance need not be carried out; it is enough to recognize its latent power and its point. The potential of the performance in a small package can also be a part of the magic of preciousness.

Historical precedent offers an anchor for contemporary concerns. Bruce Metcalf quotes from Renaissance jewelry and architectural motifs to make new connections in form. Sandra Bonazoli re-configures the chatelaine, offering a commentary on contemporary life in the form of women's contingency tools for survival. New and odd forms can be savored as both eccentric and affirming and elegant forms from, perhaps, a more innocent time can furnish both poignancy and humorous irony as illusions of propriety and the puritanical are juxtaposed with the practical.

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"Death and Eros.

Working toward the same end.

Evolution toward freedom and union."[4]

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Eros and the chthonic have always been jewelry's turf. Working with the natural forms of plant life and the human body, Valerie Mitchell and Shana Kroiz create connections to sensual, almost biological forces, the source of both tension and balance in life. The softness and hardness of growth and expansion, and the collapse and rigidity of death are concepts expressed well in sculptural forms. We perceive objects that seem to expand into the visual space around them, as vital and full of life. Forms that seem to be defeated by the visual space, collapsing in on themselves, equal death. We wish to touch these complex structures as if through sensation we may come to understand ideas of life and death. Sensuality, here, comes from the use of both earthy color and voluptuous visual connections to the corporal. Though social conventions may make such explorations difficult, these artists do not shy away from such life affirming investigations.

While Mitchell and Kroiz challenge our philosophical views of sense experience, Glenn Lehrer, one of the new family of free-form gem carvers, focuses on the material, revealing through light and carved form previously hidden sensuality. This work exudes bravado as well as an admiration for material and in the end it seduces. It is both adventurous and traditional. This touches on our historical desire to possess wondrous things; is this a correct feeling in our contemporary climate of correctness? Count me in.

Judy Onofrio's processes and materials seduce in a different manner. Eros is approached from a novel point of view in her work. Using traditional techniques like Joyce Scott's, her work becomes a sculptural avowal to the erotic. Lushness, sumptuousness, voluptuousness, in much the same way that we find pleasure in repeating these words so Onofrio builds erotic drama. The process of beading becomes the source from which we derive meaning. Ultimately her jewelry is about the possession of indulgence.

In the work of other artists we are struck with new approaches to materials that seem to dismantle our conventional expectations. While tightly structured and narrowly focused jewelry can be in lesser hands nothing more than technical achievement, Joan Parcher's and David Damkoehler's use of material beckons us to freedom and fresh thinking. Their message is taken to a metaphysical level through their use of industrial materials that are not usually considered a part of the esthetic canon. Though less industrial in approach, Jocelyn Chateauvert's works exhibit a similar appreciation for the magnificence found in more commercialized materials.

Some artists speak more directly to the specific concerns of jewelry. Joan Parcher and Sandra Enterline are both quintessential jewelry artists and they seek purity of form in straightforward technology and brevity. Even their findings demand consideration. Their work is jewelry not because it meets the criteria of smallness with attachments for wearing, but because the *idea* of jewelry is at its core. Through strategies that are not specific to jewelry, such as the contrasting of natural form against manufactured form, the pieces always claim, first and foremost, an alliance between the body and the object. Yet, while both Enterline and Parcher celebrate the medium, their approaches are very different. Parcher challenges it, makes fun of it, and questions it. Though essentially modernist, Sandra Enterline's work is grounded in classicism. There is a stillness in its austerity, a silence. Jazz musician Miles Davis called a similar stillness the most important part of his work, the lack of sound, or the time between the notes. Within this silent void we hear the "cosmic hum".[5]

In pursuit of purity of vision and inspiration, artists Deborah Krupenia, Valerie Jo Coulson, and Suzan Rezac seek both exquisite technique and the influence of different cultures. Their works are a repository for their distilled personal experiences. A reverence for Japanese techniques informs Krupenia's work; but in their execution the pieces are a blend of Western Puritanism and Eastern Zen cultures, at once tense and serene. The dynamic relationship between East and West is kept in control through their straightforward design. These pieces sustain a sense of intrigue. Coulson finds her inspiration in transforming elements taken from architecture into new forms. The celebration of these new forms is the center of her work and the distillation of culturally familiar sources into a small package becomes a symbol for an emotional experience. The work is both a technical tour de force and a passionate outpouring, bringing to mind the precision and expressive ambiance of the music of Beethoven. Suzan Rezac's work is a blend of manner and a reverence for jewelry traditions, which produces an opulent tranquillity. Currently she finds her inspiration in her garden, as she translates the fragile beauty of flowers into delicate sensual necklaces. Similar qualities can also be seen in the work of Glenn Lehrer, particularly in the artist's admiration for both material and seduction. This work, too, is both adventurous and traditional.

In contrast, Lisa Gralnick curbs the display of personal emotion. Her pieces seem to seek the rational behind emotion. Disparate accouterments combined with the mechanical unfold as stories and the satisfaction from this work is found in the details. Meaning is gleaned from a wide field of imagery and that meaning is perceived as poetic impressions. Though very much of the present, the seriousness with which they are made imbues these works with a sense of history. This, too, can be seen as irreverence masked by the legitimacy of historical context?

Simple construction techniques can be used to attain the same directness often found in folk art. Simplicity can also work ironically. David Page ignores the invention of welding and seamless ways of joining pieces together, choosing instead the use of cold connections. The transitions between two pieces of material are visible and recall previous times and methods; yet, the materials are of the present. The pieces are caught in a time warp and they seem to hold a seductive story within even as they engender apprehension. Sly humor is attached to this head gear and we would prefer to see them as alien objects. Simplicity can have its own charm. Arline Fisch's necklaces balance almost elementary construction with control. They may seem oversimplified to some but the directness of construction and the weight of conviction make them successful. Pop rivet connections and springs for movement, counter and resist the tendency to overcomplicate, found frequently in the field. The colors are light and joyful; the objects are a medicine against pomposity.

Whimsy seems to have its own territory in the crafts world. Though some of that whimsy may lead to the childishly pointless, such an attitude does not have to be simply a *goof.* Sophisticated use of whimsy can also serve as satire or an ironic aside. Whimsy is often nothing more than an adult's simplistic view of the child's world as a safe haven. However children see the world much more in a Dickensian way, in which fear is always lurking. Adults have even gone so far as to create a city of the wishful without fear, ugliness, or difficulties: Sun City. In such a place even a palm frond fallen on a lawn is seen as an affront in this perfect world. Laura Marth's work is a palm frond on that lawn. Her pieces give respect back to the whimsical.

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There is an interwoven pattern of risk and reverence, in divergent contexts, in this discussion of work. It is valuable to understand the forces at work in craft jewelry to see how choices determine development. There is plenty of risk-taking in the field of jewelry and though these risks may not always seem to be large they revitalize the field nonetheless. Meaning in contemporary jewelry may spring from the same source as meaning in the other arts but jewelry by its nature is somewhat reverential and inward looking. These two phenomena come together to give a personality to contemporary jewelry that is particular to this moment. However, jewelry artists should keep in mind all of the associations in their social/philosophical path. "Out of this philosophical chaos new alignments will emerge between arts, crafts and technology and new ideas will emerge."[6] The essence of advancement is the assimilation of new engagements.

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Daniel Jocz is a metalsmith who resides in Cambridge Massachusetts. His work has been shown internationally and his pieces have been reproduced in *American Craft, Metalsmith,* and *Ornament.* He has also written on metals and crafts criticism for numerous publications, including *Metalsmith.*

Notes

1. Dore Ashton, *Yes but . . . A Critical Study of Philip Guston* (New York: Viking, 1976) 171.
2. Heinrich Wolfflin, *Principles of Art History; The Problem of the Development of Style in Later Art,* trans. M. D. Hottinger, (New York: Dover, 1932) 10.
3. Robert Silbermam "Serious Folk," *American Craft* (December 1994) 4.
4. Mary Caroline Richards, *Centering in Pottery, Poetry, and the Person* (Middleton, Connecticut: Wesleyan University Press, 1964) 52.
5. Andrea DiNoto "Intersecting Visions," *American Craft* (August 1992) 50.
6. Curtis La Follette, interview with author, Hudson Massachusetts, March 1994.

Acknowledgments

I would like to thank the Society of North American Goldsmiths, the SNAG Board and the *Metalsmith* Advisory Board for giving me the unprecedented opportunity to express my views and ideas in print. To turn a full issue of a magazine over to one individual took a lot of faith. I was given complete freedom to pursue my own vision, with advice offered only when sought. I hope this portfolio shows their faith was warranted.

In retrospect, writing the proposal for this curated Exhibition in Print was a bit of innocence on my part. After it had been accepted I realized the daunting task of putting such a thing together. It was indeed "a learning experience" that I faced. It seemed overwhelming at times; however with the help of many people it came together and I would like to thank them.

Katherine Bock – Her support I could not do without. She is always an important contributor in these endeavors, her sound advice, trouble shooting, problem solving are essential, in addition, Katherine is a collaborator in my writing efforts contributing thoughts, guidance, and editing.
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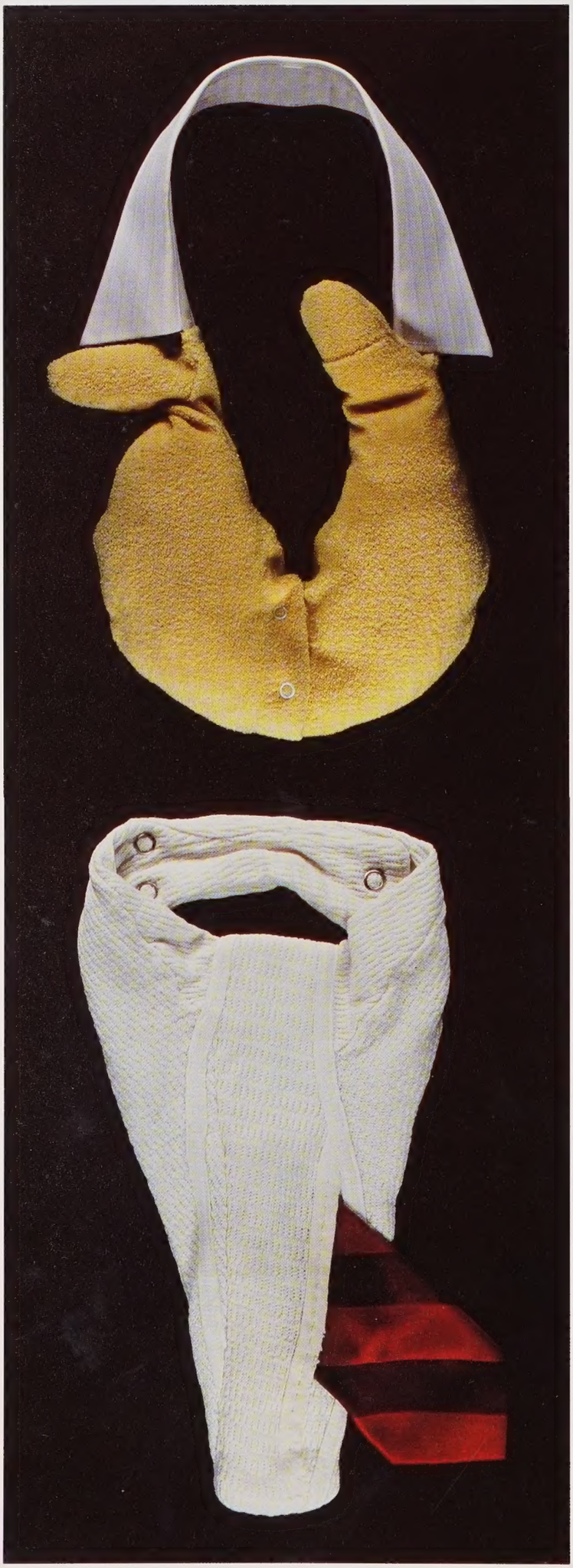
Frank Lewis, editor, Richard Mehl, designer – For making sense of all my materials and putting them into elegant form.
The Artists in this portfolio – For supplying me with materials on short notice.

PORTFOLIO

Sandra Bonazoli

I've been working for the Whaling Museum in New Bedford, cataloging their Victorian jewelry collection that includes scent bottles, cigar cutters, sewing things, change purses and other chatelaines. I was attracted to these Victorian objects that are absolutely decorative but had a real function too. I began thinking about what I carry today and things that are usually concealed in your purse. This is my Chatelaine, a modern woman's utility belt.

Contemporary Chatelaine, 1994
blemish concealer case,
tampon holder, whistle, condom case,
personal ad, sterling silver
11 x 3 1/2 x 3/4"
Photo Credit: Dean Powell



LEFT

Craig J. Calhoun

Recently I didn't feel that metal was working for me. Fabric started getting into my artwork. As a youngster I grew up in a sewing environment. I have this natural love for fabric and clothing. I am interested in our perception of people through clothing. In this series, using underwear and other found clothing, I was concerned with this issue and with formal artistic qualities like line and flow. There was a deliberate attempt to make the pieces somewhat elegant.

LEFT TOP
Daddies Collar, (neck piece), 1994
fabric, 16 x 10"

LEFT BOTTOM
Exhibitionism, (neck piece), 1994
fabric, 10 x 8"

Photo Credit: Craig Calhoun

RIGHT

Shana Kroiz

I do a lot of figure drawing and I look at hand tools and I see relations between the shape of the tools and the human figure. You can almost see the curve of the hip, the waist, and chest in an ax.

I am very tactile oriented. I sometimes underfire the enamel to get more texture. The backs of the pieces are all carved wood forms, from woods like purpleheart, osage, and ebony, and are as much a part of the piece as the front. The feel of the piece in your hand is as important as wearing it.

RIGHT
9 Brooches, 1994
formed copper, enamel, silver, walnut, paduke woods
approximately 3 x 1 1/4 x 1/2"

Photo Credit: Bobby Hansson

Jocelyn Chateauvert

There is a symbiosis between the metal and the paper in my work, but the paper is what drives me. I developed this paper for jewelry making. It is actually a variation of a traditional form of paper, abaca, found in the Philippines. It's naturally resistant to water and it has been used for about 400 years. This paper has a resonant sound when parts hit against each other, so the jewelry has both an audible and tactile quality.
The fig leaf necklace is on a long chain. It is meant to be worn as lingerie.

LEFT
Eve (clothes optional), (necklace), 1994
hand made paper, sterling silver
58" chain

ABOVE
Ruffle, (necklace), 1995
hand made paper, sterling silver, 14"

Photo Credit: Peter Krumhart

Valerie Jo Coulson

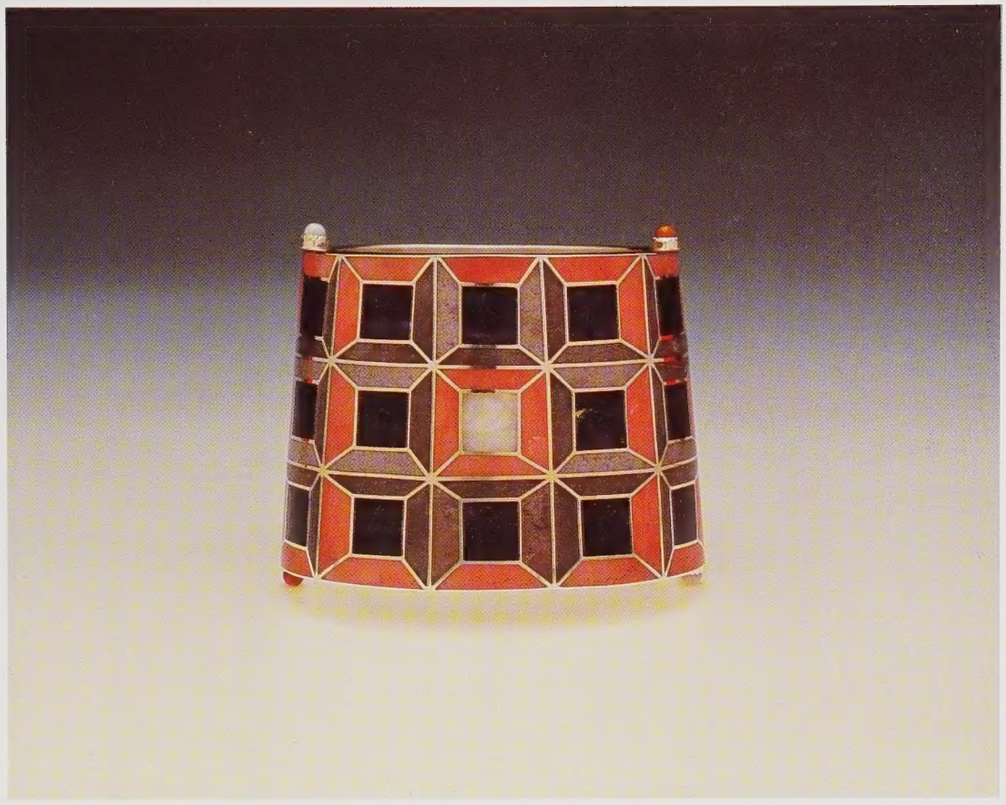
I was excitedly planning for a jewelry workshop in Tuscany, Italy in May of 1994, and was looking through art and architecture books researching the art and architecture of Florence to prepare myself for it. I was poring over books and was taken with, and inspired by, the photos of the dome of Brunelleschi's Santa Maria Del Fiori – the Duomo. As it turned out, I was not able to take the workshop. I decided to make a bracelet with this idea of the domed ceiling. Trying to capture the feeling, the spirit of the Renaissance architects and of looking up into the vaulted domes, I was trying to capture the spirit of Italy and placate myself.

LEFT
Duomo, (cuff bracelet), 1994
sterling silver, 18k, 3½ x 1"

RIGHT, TOP
Skylights – Moonlight, 1987
lapis lazuli, purple agate and
rhodonite, 3 x 1"

RIGHT, BOTTOM
Skylights – Daylight, 1987
cuff bracelet, turquoise rhodonite
and owyhee jasper, 3 x 1"

Photo Credit: Haldy/Coulson Studio



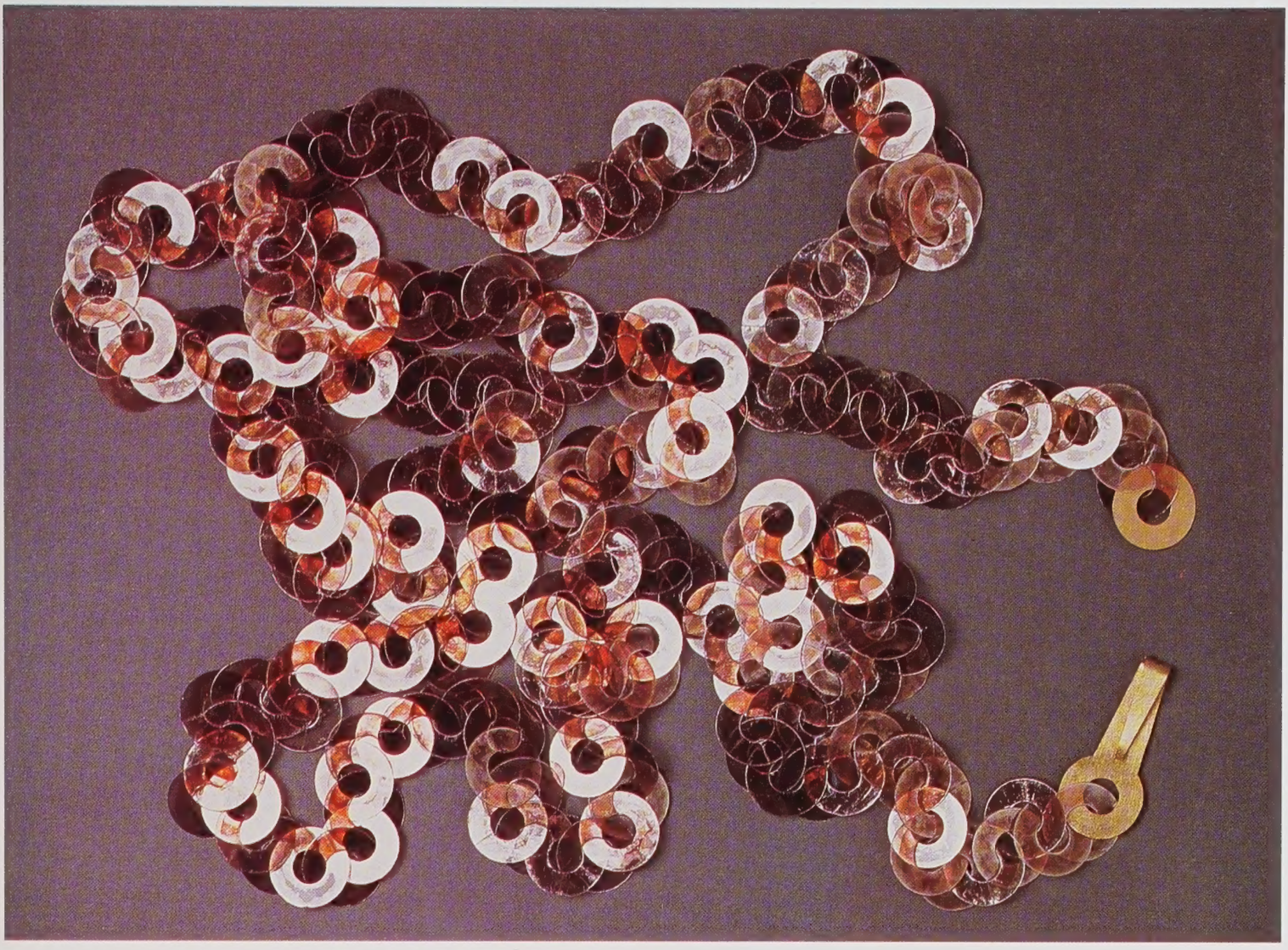
LEFT
Axial sliced crack vial cap Guard Chain, Cast crack Vial Caps with Vials, (two necklaces), 1995
used crack caps cast in 18k, 18k chain, plastic vials, gathered, sanitized, sorted, drilled, strung
24" long, each crack vial 1¼"

Jan Yager

When I lived in Rhode Island, I went beach combing and used pebbles that I found as a starting point for my jewelry. Now that I live and work in Philadelphia I have translated the beach combing idea to the city. I don't live by any natural wonders, so somehow I have to find some beauty in this area. I have gathered crack vials, bullet casings, cigarette butts, paper clips, Bic® pen caps all from two blocks around the studio. Though the crack vials are repellent, these things are seductively colorful and varied in form. All of these objects are part of the environment around here. I want to transform these things so they pass as jewelry but they still have significance to my life and times.

ABOVE
Sidewalk Necklace, 1995
necklace, bullet, purslane, crack vial, crack vial cap, gingko seed, Bic® pen top, tire profile, embossed, pressed, fabricated, oxidized sterling silver
24" long, largest form 1½ x 1"

Photo Credit: Jack Ramsdale



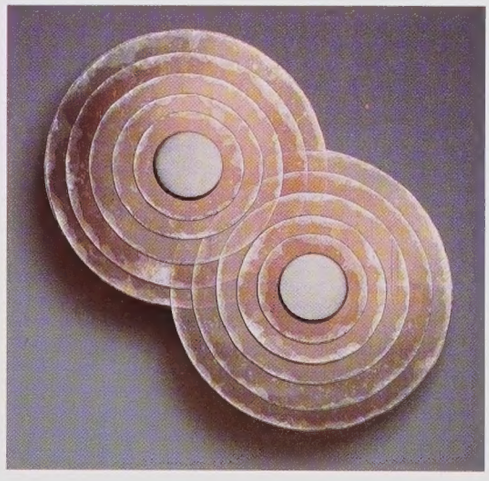
Joan Parcher

The earliest memories I have in my life are of thinking about jewelry. I only know how to do jewelry. In art school when I was asked not to do jewelry but to do sculpture, I totally fell apart. Another early memory was going around dumps. I've spent many hour looking through dumps. In doing this I find interesting materials like graphite and mica. After I collect them, the materials sit around and I think about them for a long time. I try to come to an understanding about their nature and characteristics and make the simplest piece I can using those characteristics.

ABOVE
Mica Necklace, 1994
mica, 18k
3/4 x 3/4 x 6"

RIGHT
Mica Brooch, 1995
mica, sterling
3 3/4 x 2 5/16 x 1/2"

Photo Credit:
James Beards Photography



Valerie Mitchell

I used to work with plant life forms geometrically and minimally but the work began to be too much about design and not enough about emotion. Working with the natural forms in a more organic way came easily for me.

I like the hand feel of sculpting the wax. Something intuitive happens. I am more of a sculptor than a metalsmith in this sense, but I like the idea of adornment and the idea that a person can derive pleasure and a feeling of spirit or well-being from wearing jewelry.

LEFT
Tri Flange, (bracelet), 1994
copper, enamel, 4 x 1"

BELOW
Angiosperm, (pendant), 1992
hollow copper, patina, 4 x 3"

Photo Credit: M. Stephenson

Suzan Rezac

A long time ago I made some chain mail pieces in sterling. They were massive. I always wanted to make one in gold but it took me about eight years to get to it. I just kept that piece in mind and finally made it in gold, and in gold I could work much thinner and get much more delicacy. I am trying to stay purely with gold now.

When I moved to a new house, there was a huge garden in bad shape, and so I had to get interested in it. I now love to garden and I spend hours in my garden. This has imprinted on my thinking about jewelry.

ABOVE
Necklace, 1994
18k, 1/4 x 39 x 3/4"

ABOVE RIGHT
Necklace, 1994
18k, 1/4 x 21 x 1 3/4"

Photo Credit: Tom Van Eynde

Glenn Lehrer

When I first started stone carving in 1975, fancy cuts or unusual carvings of stones were uncommon. I couldn't interest other jewelers in my work, so I began to learn metalsmithing. Though not much of the metal is seen in my pieces, it is highly technical, with clasps, hinges, rivets, etceteras, holding things together.

As a stonecutter, I have an extensive inventory of rough gem stones, which I use like a painter's palette. Gem carving offers two very powerful components – emotions and light.

LEFT
Chalcedony Bead Tulip,
(necklace), 1992
carved white drusy agate pocket, custom faceted Paraiba tourmalines, carved set of African blue chalcedony, diamonds, 18k yellow gold hand forged beads

RIGHT
Opal Dragon,
(necklace/pin combo), 1995
black opal, carved chrysoprase, carved silicated azurite, 18k yellow gold

Photo Credit:
© Lee-Carraher Photography

Sandra Enterline

I liked the presentation boxes of the quail eggs in Japan town, near where I live: the tension between the engineered protection and fragility. I have always been interested in encasing things and cages – things encased, cherished, protected.

I usually don't title pieces, but this new work I felt needed a sense of place. I've been titling them with the names of the locations where I found the objects.

LEFT, CLOCKWISE FROM TOP

Ten Mile #3, (brooch), 1995
sterling silver, shell

Anacapa, (brooch), 1995
sterling silver, chiton vertebrae

Shell Shop, (brooch), 1995
sterling silver, shell

ABOVE

Maruwa, (pendant), 1994
sterling silver quail egg, 14k, steel
1 1/2 x 1 1/8 x 1 1/8"

Photo Credit: Mark Johann

Bruce Metcalf

Basically these necklaces with the figures hanging from them are a Renaissance idea.

LEFT
Wood Necklace # 12, 1994
cedar, maple, walnut, oak, cork, found woods, brass, silver, aluminum, copper, stainless steel cable, Corian®, peanut, 16 x 13"

BELOW
Truss Necklace, 1995
maple, brass, styrene scale model parts, stainless steel cable, felt, 23k gold leaf, paint, 21 x 16"

Photo Credit: Bruce Metcalf

David Damkoehler

I feel that I am part of the lineage of people who work with metal. I read widely about cars, motorcycles, firearms, and architectural technology, and am interested in locks, forged weapons, and other metal objects. For me, the 1920's Miller racing engine, which has a beautiful array of finishes, fins, bolts, and tubes, is an exquisite piece of jewelry. I like the plebeian quality of stainless steel and all of its associations. Lately I have been looking at technical catalogs for milk processing equipment.

TOP
Ceres, (brooch), 1995
lathe-turned and cold forged austenitic stainless steel, 9 1/8 x 4 1/4"

ABOVE
TI (over the shoulder),
(shoulder piece), 1993
lathe-turned and cold forged austenitic stainless steel, 14 1/2 x 2 1/2"
Photo Credit: Dean Powell

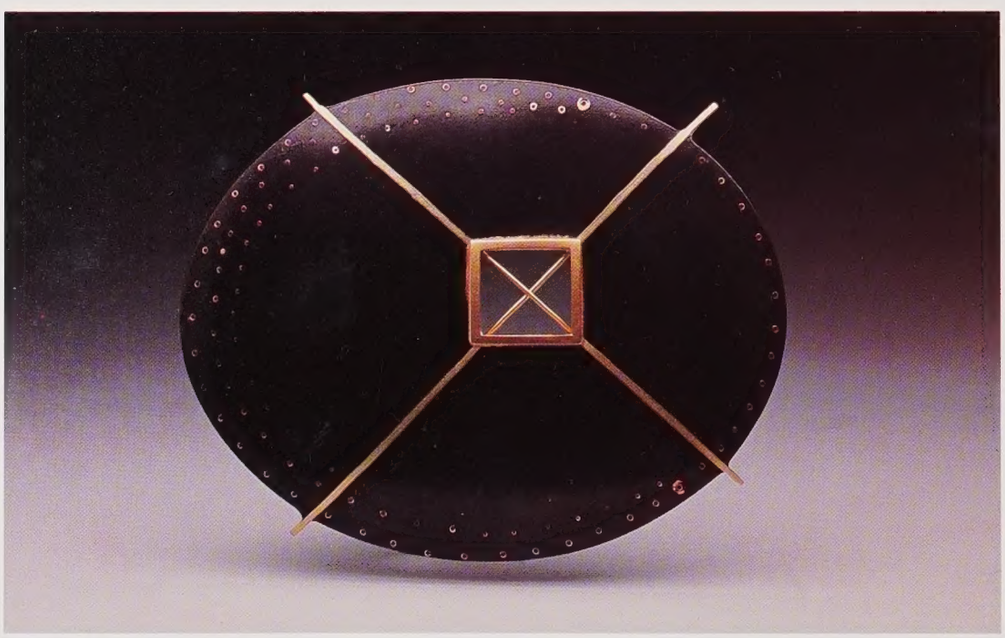
Judy Onofrio

My work happens of the moment. Anything goes, and I will look for whatever material works. In regards to my beading it's like painting, a layering and layering of color. For me the tight order of the peyote stitch is the point of departure to create a chaos of thick, juicy, abundant forms.

ABOVE
Bracelet, 1995
new and antique Czech beads, peyote stitch, 1½ x 4" dia.

RIGHT
Brooch, 1993
new and antique Czech beads, peyote stitch, 3 x 3"

Photo Credit: Rik Sferra



Deborah Krupenia

I go through different obsessions. At one time everything I did had to start with a checkerboard. At another point all my work had gestural marks. Now I'm into X's. Well one night I was walking to the train from my studio and as I was crossing the bridge, I looked down and saw a discarded lid from a soft drink container. And I thought this is a great X, where you put the straw through the cover, and so that became central to the latest piece.

ABOVE LEFT
X series Brooch #4, 1995
18k green, yellow and orange/red gold, shakudo, kuromi-do, shibuichi
$2^{9}/_{16} \times 1^{3}/_{4}$"

LEFT
X series Brooch # 2, 1994
22k yellow and 18k green gold, shakudo and kuromi-do
$2^{15}/_{16} \times 2^{5}/_{16}$"

Photo Credit: Dean Powell

Thomas Gentille

In these pieces, the decision for a correct usage of the wood burl took three years. The use of eggshell as definer in secondary and primary position of color, texture, and form took seconds.

I present my thinking, almost always, in non-objective geometric terms, showing no story or emotion other than those which form, materials, and revelation of light reveal.

RIGHT
Brooch, 1991
wood burl, eggshell inlays
4 1/2 x 2 11/16 x 15/16"

BELOW
Brooch, 1991
wood burl, eggshell inlays
3 7/32 x 2 1/4 x 1/2"

Photo Credit: Karen Bell

Laura Marth

At one time I worked in a machine shop making prototypes for medical research and also automobile parts. I was a lathe person and a welder. As an artist I tried working with different metals and found that what really turned me on about metal was the ability to carve it. There is something about taking that cold chunk of metal and carving it. It becomes warm just from that friction and there's this sort of life in it for me.

ABOVE
There's Always Hope, (necklace), 1994
carved and anodized aluminum, magnetic clasp, brass, 2 x 3 x 30"

LEFT
Winter, (necklace), 1994
carved aluminum beads, lampworked glass, rose quartz, lace agate, pearls, 33"

Photo Credit: Jack Ramsdale

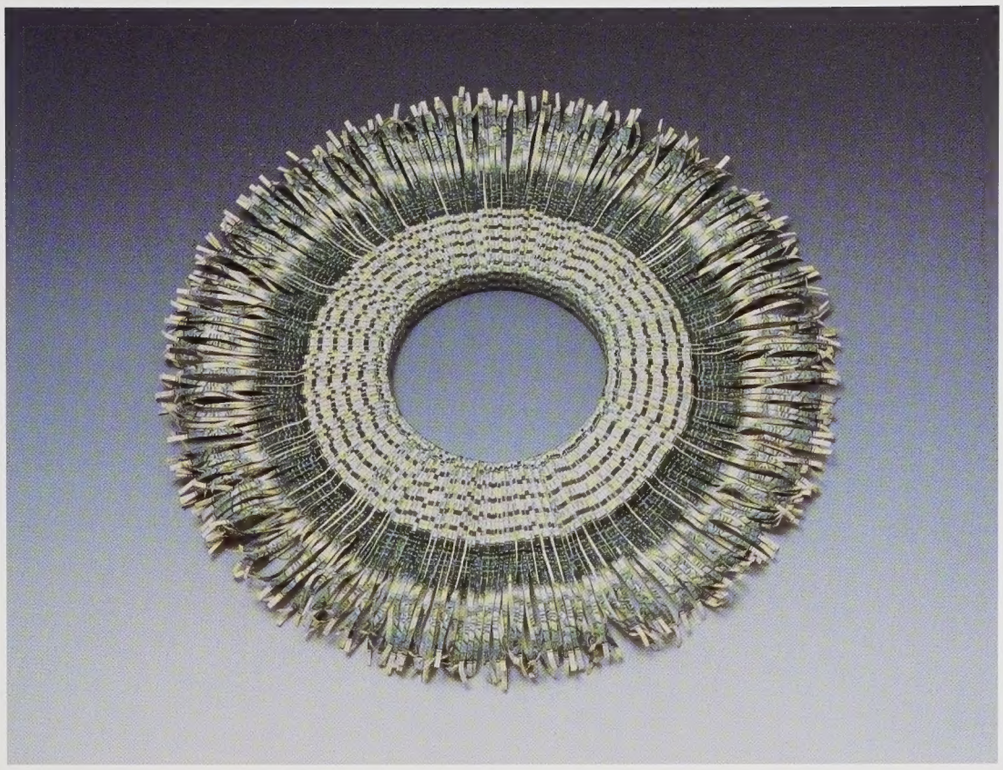
Kathy Buszkiewicz

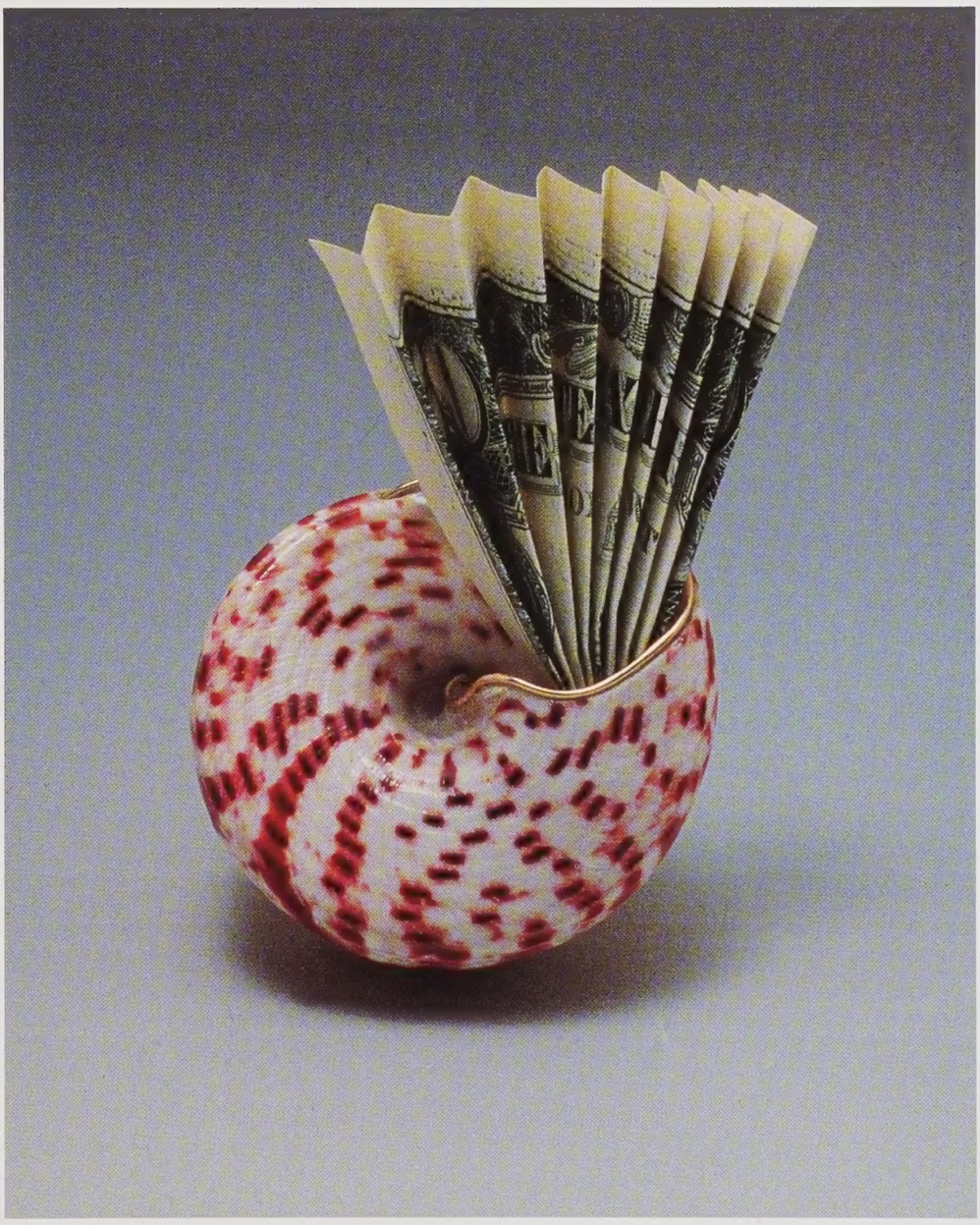
The power of particular materials continues even after they have been altered or rendered intrinsically worthless. Where is value placed: upon money or beauty? As these objects are contemplated when worn, a reversal of values is considered.

RIGHT
4900.00, (bracelet), 1994
U.S. currency and wood, 1/2 x 8"

BELOW RIGHT
Security, (brooch), 1994
14k, shell, U.S. currency
2 1/8 x 1 1/2 x 1"

Photo Credit: Kathy Buszkiewicz





Charles Lewton Brain

I have worked on glasses as a series since 1988. The earlier ones were about technology and vision. My more recent glasses play with vision directly, for instance a pair which shows you looking at yourself in perfect focus about 8 inches in front of you. Others distort vision heavily, place ghosts of yourself and your neighbors all around you, lop off your ability to view your hands or feet and so on. The blind seeing truly (in the Greek tragedy sense) and more.

Glasses 1, 1988
glasses, sterling silver, 24k,
steel mesh, glass door peep holes,
brass, 6 x 3"

Photo Credit: Charles Lewton-Brain

LEFT
Attrape amants (Lover catcher),
(pendant), 1993
sterling silver, copper, enamel, glass,
leather, marble
$2\frac{3}{4} \times 3\frac{5}{32} \times \frac{25}{32}$"

BELOW
Attrape amants (Lover catcher),
(pendant), 1992
copper, bronze, enamel, glass, leather
$2\frac{15}{16} \times 2\frac{3}{8} \times \frac{25}{32}$"

Photo Credit: Pierre Fauteux

Anne Fauteux

I make jewelry that is also a tool that may or may not contain magical powers. In *Lover Catcher* you have to write the name of the person whose heart you want to catch on a small piece of paper, roll it up, and push it through the hole into the heart, and lock the cage door. The heart contains a marble, which must be touched by the person whose name is locked in, next time you meet. You will probably capture this person's heart.

GRAND ILLUSION

Lisa Gralnick

Sometime in the late 1980s the German sculptor and installation artist Reinhard Mucha declared, "There are no neutral materials". I have, in fact, become obsessed with this notion, and have discovered that the non-neutrality of materials can inherently suggest the non-neutrality of other things, including language. It is with this tenuous connection between material and concept that I began to experiment. These new works are both poetic and tragi-comic, odd intimate objects with a weight that is almost too great to bear, save for the occasional insertion of humor.

LEFT
Grand Illusion, (neckpiece), 1994
sterling, 18k, plexiglass,
four removable rings containing
ashes, gold dust, hair, and fingernails

ABOVE
In God We Trust, (neckpiece), 1995
sterling, 18k, glass,
shredded U.S. $50 bill

Photo Credit: Karen Bell

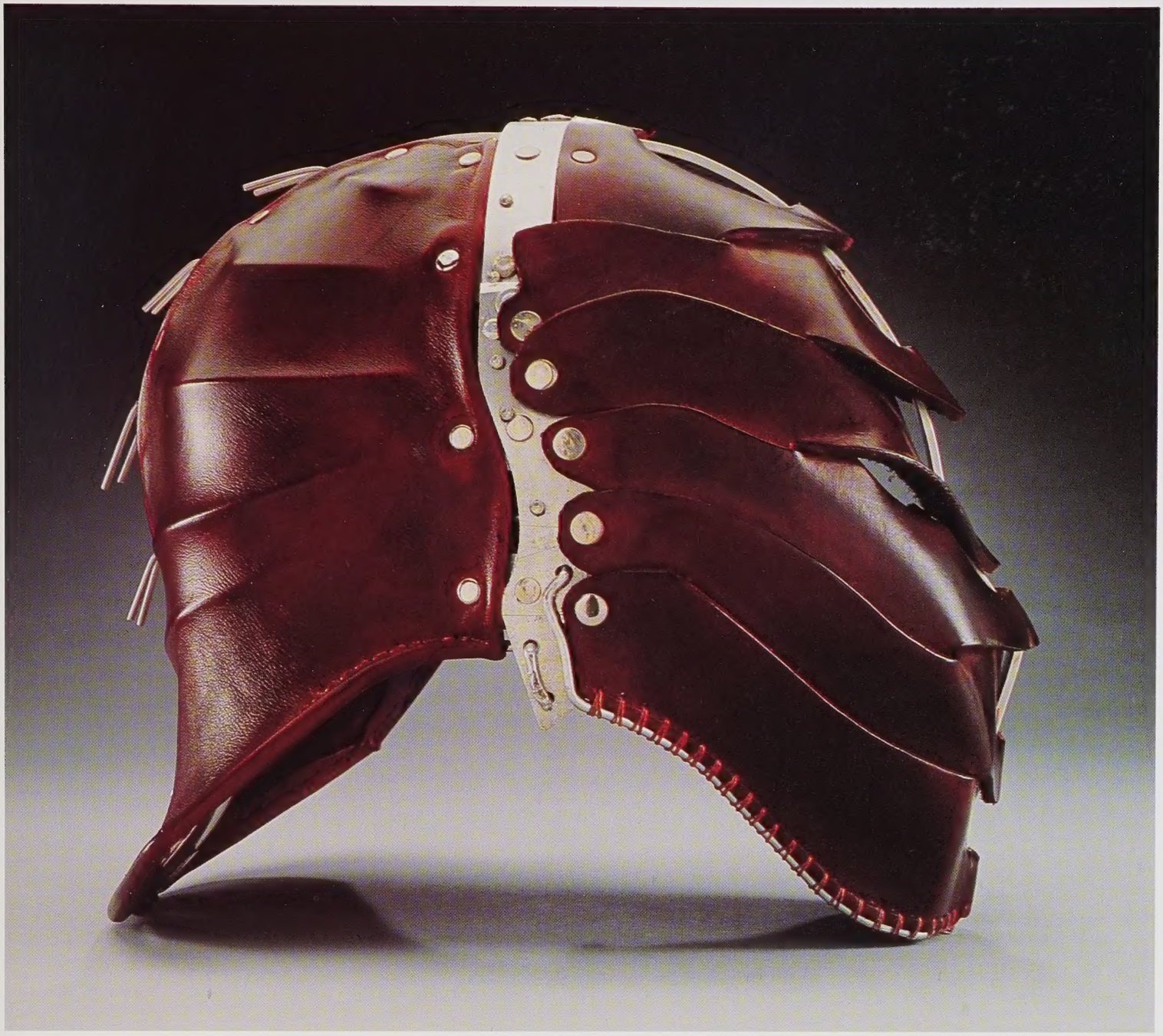
Barbara Stutman

I was asked to participate in a show on being female. I started making pieces and discovered that certain memories started expressing themselves in my work. *In an Alien Framework* is about childbirth. I was thinking of the indignities I was subject to at the birth of my children over twenty years ago, about being forced into an incredibly uncomfortable position and actually being tied down into place. I found that events that caused sadness and outrage within me, which were experienced by women I knew who had been the victims of incest or rape, had become the subject of my work.

ABOVE
In an Alien Framework, (neckpiece), 1993
fine silver, copper, flax, elastic, leather, rayon, enamel, paint
13 x 5 1/2 x 2"

RIGHT
Raped, (neckpiece), 1993
fine silver, copper, brass, magnet wire, cotton
11 1/2 x 7 3/4"

Photo Credit: Pierre Fauxteux



David L. Page

I like the idea of disguise and what it does to the person who wears the mask. When wearing a mask you feel free to do things you wouldn't ordinarily do, even though everybody knows who you are. It disguises your psyche more than your identity.

I like creating something that is idealized and beautiful and distorted and grotesque at the same time. My inspiration is sports armor and industrial protective devices. My masks pretend to have some kind of function. They are so laboriously made – but they are laughing at the time and effort that goes into making them.

LEFT
Riot Control, (head gear), 1994
leather, aluminum, mesh, nylon thread
10 x 8 x 12"

ABOVE
Reptile Head, (head gear), 1993
formed leather, stretched leather, aluminum, 10 x 7 x 11"

Photo Credit: Dan Meyers

Joyce Scott

Harry Jr. is the second half of a story. The first half, *Harry's Dead,* is a story about a woman who killed her husband and thought she had gotten away with it. But he comes back to her as a ghost or an emanation. He haunts around, getting on her nerves and he figures that since she took away his life that she would have to give him his pleasure. *Harry Jr.* is about him having sex with her as an incubus. So it's them making love and out of it comes this embryo. The first piece is about not being able to get away from stuff that you did, like saying something rotten to somebody else, how that kind of behavior dogs you. *Harry Jr.* is about one thing leads to another, one lie elicits another lie, a domino effect.

This way of approaching subjects comes out of a southern tradition. My folks are from the Carolinas. You were taught with allegory and stories.

LEFT
Cross/Flames, (necklace), 1995
beads, glass inclusions, charm
14 x 13"

RIGHT
Harry Jr., (necklace), 1994
beadwork, 15 x 14½"

Photo Credit: Kanji Takeno

Arline Fisch

I wanted to do something with curves and color, something exuberant, so I looked at flowers as a source of imagery. I especially like the effect of groups of flowers moving slightly, rather like a garden in the wind. Movement is achieved by mounting the flowers on springs so they quiver, or placing them with pivots so they can spin. When worn, the flowers twitch and tremble delicately.

LEFT
Many Flowers (on spring),
(necklace), 1991
sterling silver, anodized aluminum
10 x 12"

ABOVE
Pansies, (necklace), 1990
die-formed, anodized aluminum
10½ x 9½"

Photo Credit: Will Gullette

Joe Wood

The idea for the imagery in this series came from a pre-Renaissance ivory sculpture relief of knights storming a castle of virtue. The castle parapets are inhabited by maidens feigning to fight off the knights who are laying siege, but the maidens are throwing flowers down on the knights. The castle door figures prominently in the tableau with this trefoil image above the door. The trefoil is evocative of medieval sexual imagery. The title of the relief is *Siege of the Castle of Love.*

BELOW
Scarlet Brooch Series, (brooches), 1995
enamel on copper, sterling
each 3" diameter

RIGHT
Scallop #2, (brooch), 1995
steel, sterling, burned oil

Photo Credit: Dean Powell

Artists' Biographies

Bonazoli, Sandra
Born:1968 Boston, MA • Education: 1995 MFA, University of Massachusetts, North Dartmouth, MA • 1990 BA, Boston College, Chestnut Hill, MA • Presently: Graduate student at University of Massachusetts, North Dartmouth, MA • Exhibitions: 1993 "The Domestic Object: Articles for Everyday Living", The Berkshire Museum, Pittsfield, MA • 1993 Group show, Works Gallery, Philadelphia, PA • 1993 "Materials Hard and Soft", Greater Denton Arts Council, Denton, TX, Honorable Mention - Cash Award

Buszkiewicz, Kathy
Born: 1953 South Bend, IN • Education: 1980 MFA, Indiana University, Bloomington, IN • 1975 BS, Ball State University, Muncie, IN • Presently: Assistant Professor at Cleveland Institute of Art, Cleveland, OH • Grants: 1994 Individual Artist Grant, Ohio Arts Council • Exhibitions: 1993 "Ohio Metals: A Legacy", Miami University Art Museum, Oxford, OH • 1994 "Value", Lynn Mayhew Gallery, Ohio Wesleyan University, Delaware, OH

Calhoun, Craig J
Born: 1971 Binghamton, NY • Education: BFA, State University of New York, New Paltz, NY • Presently: Studio artist in Greene, NY • Exhibitions: Faculty Select, State University of New York, New Paltz, NY • 1994 BFA exhibition, State University of New York, New Paltz, NY

Chateauvert, Jocelyn
Born: 1960 Des Moines, IA • Education: MFA, University of Iowa, Iowa City, IA • MA, University of Iowa, Iowa City, IA • BA, University of Iowa, Iowa City, IA • Presently: Studio artist in Mount Vernon, IA • Grants: 1990 Artist in residence, Department of Silversmithing, Middlesex Polytechnic, London, England • Exhibitions: 1995 "National Invitational Valentine Jewelry Show", Sheila Nussbaum Gallery, Millburn, NJ • 1994 "Jocelyn Chateauvert", Iowa Artisans Gallery, Iowa City, IA • 1993 "Crafts National 27", Pennsylvania State University, University Park, PA

Coulson, Valerie Jo
Born: 1955 Hanover, PA • Education: 1974-78 Millersville University, Millersville, PA • Presently: Studio artist in Pequea, PA • Grants: 1987 Pennsylvania Council on the Arts Crafts Fellowship • Exhibitions: 1995 "The Ideal Wearer", Aaron Faber Gallery, New York, NY • 1988 "Gold the Show", Quadrum Gallery, Chestnut Hill, MA

Damkoehler, David
Born: 1943 Oconto, WI • Education: 1963 BA, University of Wisconsin, Oshkosh, WI • 1969 MFA, Kent State University, Kent, OH • Presently: Assistant Professor of Art and Design, University of Wisconsin, Green Bay, WI • Exhibitions: 1994 "Born with a Silver Spoon", Margo Jacobsen Gallery, Portland, OR, and Edith Lambert Gallery, Santa Fe, NM • 1993 "10 American Jewelers", Perimeter Gallery, Chicago, IL • 1992 "Obscured Technology", The Foster Gallery, University of Wisconsin, Eau Claire, WI

Enterline, Sandra
Born: 1960 Oil City, PA • Education: 1983 BFA, Rhode Island School of Design, Providence, RI • Presently: Studio artist in San Francisco, CA • Exhibitions: 1995 "Minimalism Reconsidered", Joanne Rapp Gallery, Scottsdale, AZ • 1994 Solo exhibition, Susan Cummins Gallery, Mill Valley, CA • 1993 "Sculptural Concerns: Contemporary American Metal Working", The Contemporary Arts Center, Cincinnati, OH, and Fort Wayne Museum of Art, Fort Wayne, IN

Fauteux, Anne
Born: 1959 Ottawa, Canada • Education: 1993 Max Fröhlich Studio, Zürich, Switzerland • 1988 Skidmore College, Saratoga Springs, NY • 1984 Gabriella Rivalta, Casale Monferratto, Italy • Presently: Studio artist in Montreal, Québec, Canada • Grants: 1993 Ministere des Affaires Culturelles du Québec (B grant, long term, studio residency of Fondation Christoph-Merian in Basel, Switzerland) • Exhibitions: 1994 "Internationale Schmuckausstellung", Galerie Michele Zeller, Bern, Switzerland • 1994 12th Limoges International Biennial of Enamel, France • 1992 Solo exhibition, Galerie Elena Lee Verre d'Art, Montreal, Canada

Fisch, Arline
Born: 1931 Brooklyn, NY • Education: 1952 BS, Skidmore College, Saratoga Springs, NY • 1954 MA, University of Illinios, Urbana, IL • Presently: Professor of Art, San Diego State University, San Diego, CA • Grants: 1985 Declared a "Living Treasure of California" by Resolution of California State Assembly • 1975 National Endowment for the Arts Craftman's Fellowship • Exhibitions: 1991 "Schmuckszene 91", Munich Handcraft Fair, Germany and Ireland • 1993 "Lifetime Achievements" National Ornamental Metal Museum, Memphis, TN (and tour) • 1994 "School of Fisch", Nordjyllands Kunstmuseum, Aalborg, Denmark • 1994 Solo exhibition, Fanourakis Gallery, Athens, Greece

Gentille, Thomas
Born: Mansfield, OH • Education: 1958 BA, Cleveland Institute of Art, Cleveland, OH • Presently: Studio artist in New York, NY • Exhibitions: 1987 "Wally Gilbert/Thomas Gentille", The Victoria and Albert Museum, London, England • 1991 Exhibition, Helen Drutt Gallery, New York, NY • 1990 Exhibition, Provinciaal Museum, Oostende, Belgium • 1994 Exhibition, Lillehammer Museum, "In Touch", Nytt Kunsthåndverk, Lillehammer, Norway

Gralnick, Lisa
Born: 1956 New York, NY • Education: 1977 BFA, Kent State University, Kent, OH • 1980 MFA, State University of New York, New Paltz, NY • Presently: Faculty member and coordinator of Metals Program, Parsons School of Design, New York, NY • Grants: 1991 New York Foundation for the Arts Fellowship • 1992 National Endowment for the Arts Fellowship • 1993 Louis Comfort Tiffany Foundation Grant • Exhibitions: 1992, "Sieraden in het Palthe-Huis", Museum Het Palthe-Huis, Oldenzaal, Netherlands • 1994 Solo exhibition, Susan Cummins Gallery, Mill Valley, CA • 1995 "Contemporary Metalsmiths", Ball State University Museum of Art, Muncie, IN

Kroiz, Shana
Born: 1967 Baltimore, MD • Education: 1993 MFA, Towson State University • 1990 BFA, Parsons School of Design, New York, NY • Presently: Program Coordinator for the Jewelry Certificate Program at the Jewelry Center at Meadow Mills; Instuctor, Maryland Institute College of Art, Continuing Studies, Baltimore, MD • Exhibitions: 1995 "Jewelry From the Permanent Collection", American Craft Museum, New York, NY • 1993 "Talentborse Handwerk", The International Handerksmesse, Munich, Germany • 1992 "Shana Kroiz - Jewelry", Gallery Françoise, E S F, Baltimore, MD

Krupenia, Deborah
Born: 1953 Richmond, VA • Education: 1986 MFA, Southern Illinois University, Carbondale, IL • 1979-82 San Diego State University, San Diego, CA • 1975 BA, Wellesley College, Wellesley, MA • Presently: Studio artist in Cambridge, MA • Grants: 1992-93 Massachusetts Cultural Council, Individual Project Support Grant, "The Vessel as Canvas" • Exhibitions: 1994 "New England Invitational", Worcester Center for Crafts, Worcester, MA • 1993 "Ring and Bracelet Invitational", Nancy Sachs Gallery, St. Louis, MO • 1989 "United States Metal", Art Department Gallery, San Francisco State University, San Francisco, CA

Lehrer, Glenn
Born: 1953 Los Angeles, CA • Education: 1972-73 Santa Rosa Junior College, CA • 1977, 1982-83 Marin Community College, CA • 1978 Gemology Institute of America, • Presently: Studio artist in San Rafael, CA • Grants: 1991 Spectrum Award, American Gem Traders Association, 3rd place Division 1, over $15,000 category • 1991 Cutting Edge Award, American Gem Traders Association, 3rd place, Fancy Division • 1991 Niche Award, Niche Magazine, Fine Jewelry category • Exhibitions: 1994 L&R Wise Goldsmiths, Lenox, MA • 1994 Copernicus Designs, St. Louis, MO • 1994 The Collector, La Jolla, CA

Lewton-Brain, Charles
Born: 1956 London, England • Education: 1986 MFA, State University of New York, New Paltz, NY • 1984 FGA, Gemmology Diploma, Gemmological Association of Great Britain • 1978 BFA, Nova Scotia College of Art and Design, Canada • Presently: Metalsmith instructor, Alberta College of Art, Calgary, Canada • Owner/operator, Brain Press Publishing Co., Calgary, Canada • Grants: 1993 Honorable Mention, "Relics for the Future",Dartmouth, Nova Scotia, Canada • 1986 Society of North American Goldsmiths Research Grant • 1983 Design Award, Metals Arts Guild of Toronto Exhibition, Canada • Exhibitions: 1994 "Tea with Eros", Metal Arts Guild national touring • 1993 "Relics of the Future",NSDCC , Dartmouth, Nova Scotia • 1989 Solo exhibition"Recent Work", Letki Design Gallery, Toronto, Ontario • 1987 Solo exhibition "Charles Lewton-Brain: Metalwork", University of North Dakota Art Gallery, Grand Forks, ND

Marth, Laura
Born: 1958, Neuilly S/S France • Education: 1987 MFA, Kent State University, Kent, OH • 1980 BFA, Massachusetts College of Art, Boston, MA • Presently: Studio artist in Millville, NJ • Grants: 1995 Pennsylvania Council of the Arts Fellowship • 1988 Ohio Craft Council Fellowship • Exhibitions: 1995 Solo exhibition, Joanne Rapp Gallery, Scottsdale, AZ • 1995 SOFA, "Sculptural Object, Functional Art", Chicago, IL • 1994 Arsenal International Exhibition, Frankfort Museum of Art, Frankfort, Germany • 1994 Challenge 5 International, "Lathe Turned Object", touring

Metcalf, Bruce
Born: 1949 Amherst, MA • Education: 1977 MFA, Tyler School of Art, Philadelphia, PA • 1972 BFA, Syracuse University, Syracuse, NY • Presently: Studio artist in Philadelphia, PA • Grants: 1992, 1977 National Endowment for the Arts Visual Arts Fellowship • 1990 Fullbright Teaching/Research Fellowship, Korea • 1988, 1984, 1983 Ohio Arts Council Fellowship • Exhibitions: 1994, 1992, 1990 Solo exhibitions, Susan Cummins Gallery, Mill Valley, CA • 1992 Solo exhibition, Contacto Directo Galeria, Lisbon, Portugal • 1990, "American Dreams, American Extremes", Museum voor Hedendaagse Kunst, Het Kruithuis, Hertogenbosch, The Netherlands

Mitchell, Valerie
Born: 1954 Hollywood, CA • Education: 1984 MFA, Rhode Island School of Design, Providence, RI • 1977 BS, Central Connecticut State University, CT • Presently: Metalsmith Instructor, Barnsdall Art Center, Los Angeles, CA • Exhibitions: 1992 Solo exhibition, Susan Cummins Gallery, Mill Valley, CA • 1993 "Chicago International New Art Forms Exposition", Chicago, IL • 1987 "25 x Junger Schmuck International", Galerie Kunst • Handwerk, Berlin, West Germany.

Onofrio, Judy
Born: 1939, New London, CT • Education: Sullings College, Bristol, VA • Presently: Studio artist in Rochester, MN • Grants: 1994 McKnight Foundation Fellowship in the Visual Arts • 1993 Arts Midwest/NEA Regional Visual Arts Fellowship • 1993 Minnesota State Arts Board Career Opportunity Grant • Exhibitions: 1994 "Brilliant Stories, "Arts America Program of the United States Information Agency 92/93/94 touring Jordan, Saudi Arabia, Algeria, Morocco, Pakistan, Egypt • 1993 Solo exhibition, North Dakota Museum of Art • 1993 Solo exhibition, Minnesota Artists Exhibition Program-Minneapolis Institute of Art, Minneapolis, MN

Page, David
Born: 1962 Cape Town, South Africa • Education: 1983-1986 School of Art and Design, Cape Technikon, Cape Town, South Africa • Presently: Studio artist in Baltimore, MD • Exhibitions: 1993 Three Rivers Arts Festival, Pittsburgh, PA • 1994 "Personal Prisons: The Ecstatic Garden of Sublime Delirium", Artscape, Baltimore, MD • 1995 "New Works: Annet Couwenberg and David Page", Maryland Art Place, Baltimore, MD

Parcher, Joan
Born: 1956 Pittsburgh, PA • Education: 1979 BFA, Kent State University, Kent, OH • 1986 MFA, Rhode Island School of Design, Providence, RI • Presently: Studio artist in Providence, RI • Grants: 1990 National Endowment for the Arts Fellowship • 1991 Award, International New Art Forms Exhibition, Chicago, IL • Exhibitions: 1992 "Schmuckszene", International Jewelry Exhibition, Munich, Germany • 1993 "Sculptural Concerns", Fort Wayne Museum of Art, Fort Wayne, IN (and travelling 1993-1996) • 1995 "Joan Parcher", Susan Cummings Gallery, Mill Valley, CA

Rezac, Suzan
Born: 1958 Vrchlabi, Czech Republic • Education: 1983 MFA, Rhode Island School of Design, Providence, RI • 1981 BA, Rhode Island School of Design, Providence, RI • Presently: Studio artist in Oak Park, IL • Grants: 1984 National Endowment for the Arts Craftman's Fellowship • Exhibitions: 1982-83 "International Jewelry Show", Munich, W. Germany • 1984 Solo exhibition at Musee de l'Horlogerie et de l'Emaillerie, Geneva, Switzerland

Scott, Joyce
Born: 1948 Baltimore, MD • Education: MFA, Instituto Allende, San Miguel de Allende, Guanajuato, Mexico • 1970 BFA, The Maryland Institute College of Art, Baltimore, MD • 1973, 1976 Haystack Mountain School of Crafts, Deer Isle, ME • Presently: Studio artist in Baltimore, MD, teacher, lecturer • Grants: 1990 National Printmaking Fellowship, the Rutgers Center for Innovative Printing, New Brunswick, NJ • 1988, 1989 National Endowment for the Arts Fellowship • 1981, 1987 The Maryland State Arts Council Fellowship • Exhibitions: 1994 "Bad Girls", The New Museum of Contemporary Art, New York, NY • 1994 Solo exhibition, Susan Cummins Gallery, Mill Valley, CA • 1994 "World Glass Now '94", Hokkaido Museum of Modern • Art, Sapporo, Japan

Stutman, Barbara
Born: 1945 Montreal, Québec, Canada • Education: 1988-present, Concordia University, Montreal, Canada • 1969-77 Saidye Bronfman Center, Montreal, Canada • Montreal Musuem of Fine Arts, Montreal, Canada • Presently: Studio artist in Montreal, Québec, Canada • Exhibitions: 1994 Solo exhibition, "Pushing the Insides Out", Lynda Greenberg Gallery, Ottawa, Canada • 1988 Solo exhibition, "Provocation", Galerie Jocelyne Gobeil, Montreal, Canada • 1993 "Selected Treasures: A Treasury of Canadian Craft", travelling exhibition in Asia and USA

Wood, Joe
Born: 1954 Queens, NY • Education: 1984 MFA, Kent State University, Kent, OH • 1977 BS, State University of New York, Buffalo, NY • Grants: 1994 Society of Arts and Crafts Biennial Fellowship Award • 1991 Massachusetts Arts Council Fellowship, Finalist • 1990 National Endowments for the Arts Fellowship • Presently: Assistant Professor, Jewelry/Metalsmithing, 3DFA, Massachusetts College of Art, Boston, MA • Exhibitions: 1995 "Schmuckszene", International Jewelry Exhibition, Munich, Germany • 1994 "Contemporary Metalsmithing, Behind and Beyond the Bench", Gallery at Craft Alliance, St. Louis, MO • 1993, "'93, The Art of Jewelry", Setagaya Art Museum, Tokyo, Japan (international touring exhibition)

Yager, Jan
Born: 1951 Detroit, MI • Education: 1979-81 MFA, Rhode Island School of Design, Providence, RI • 1969-74 BFA, Western Michigan University, Kalamazoo, MI • Presently: Studio artist in Philadelphia, PA • Grants: 1984 National Endowment for the Arts Fellowship • 1993 Permanent collection, The Renwick Gallery, Smithsonian, Washington, DC • Exhibitions: 1993 "Beads", Joanne Rapp Gallery, Scottsdale, AZ • 1991 "20th Anniversary Exhibition", Electrum Gallery, London, England • 1989 "Craft Today USA", Musee Des Arts Decoratif, Paris, France, traveling

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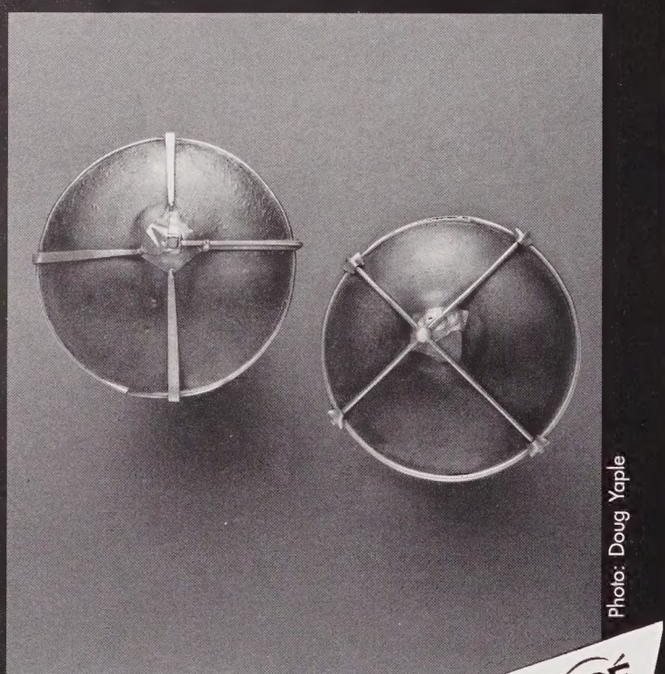

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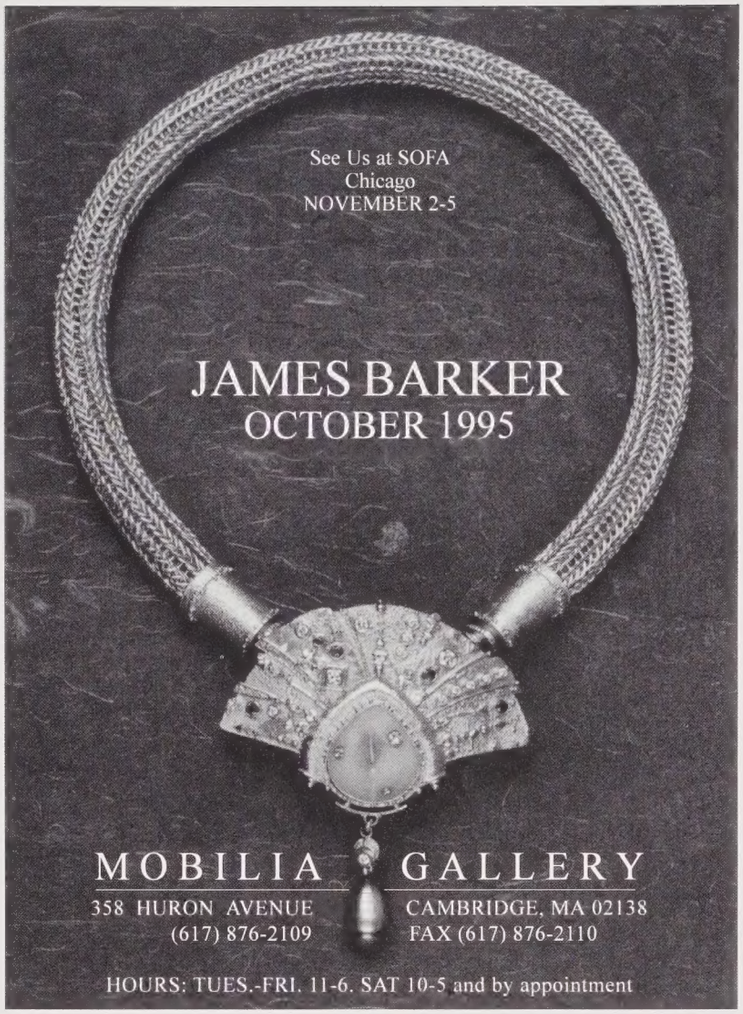

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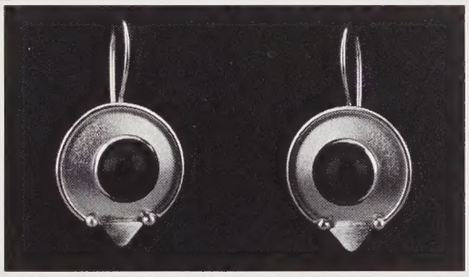

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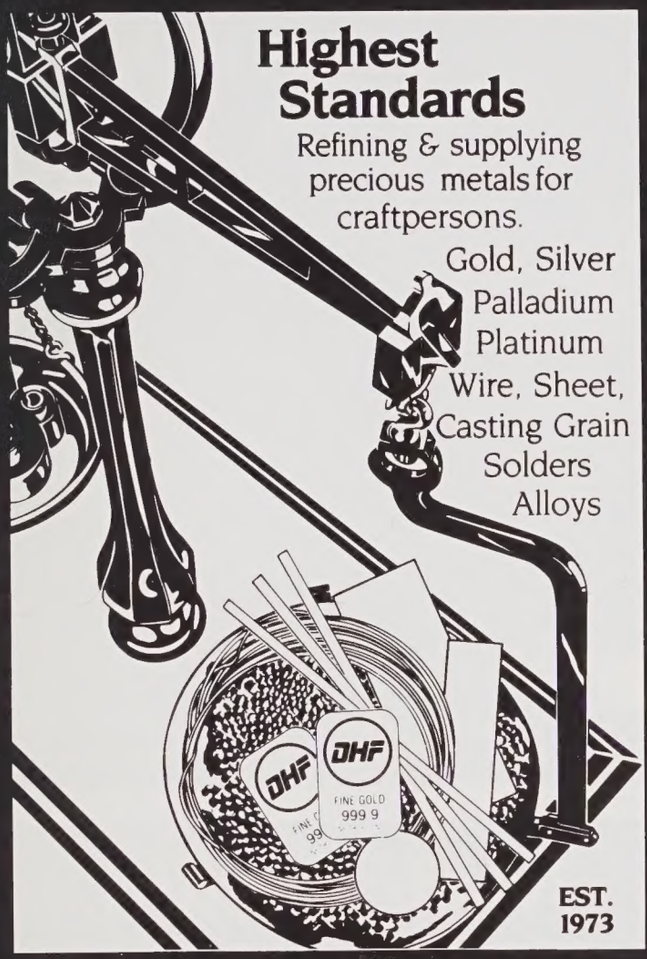

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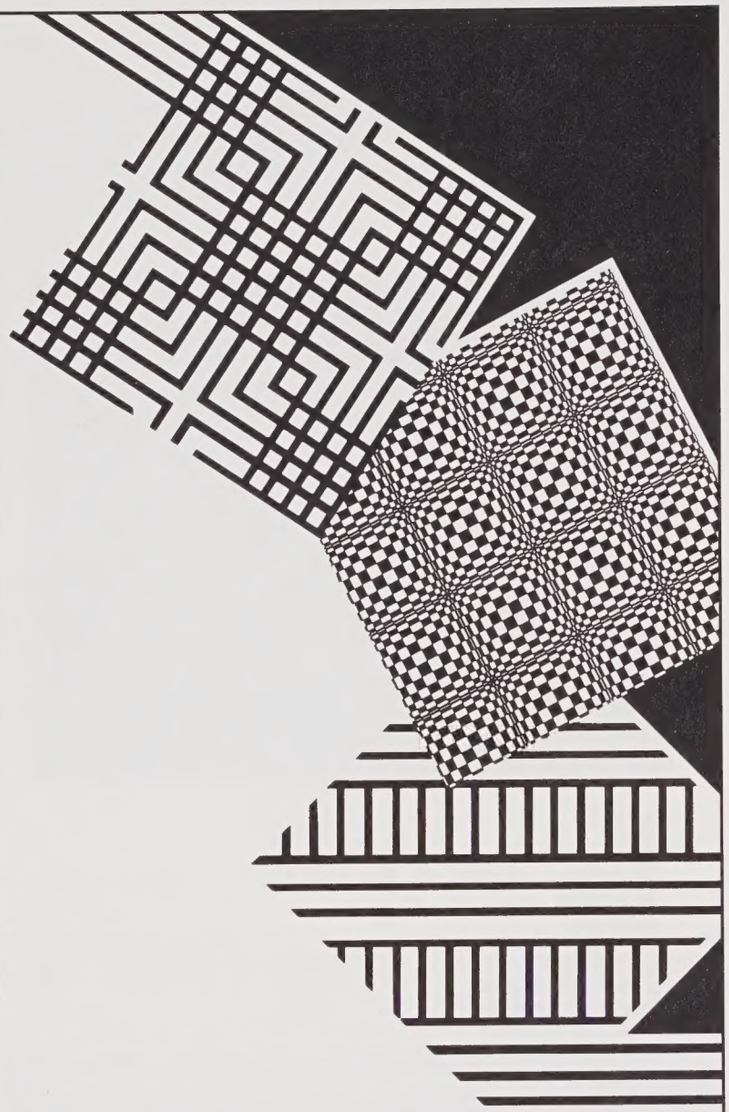

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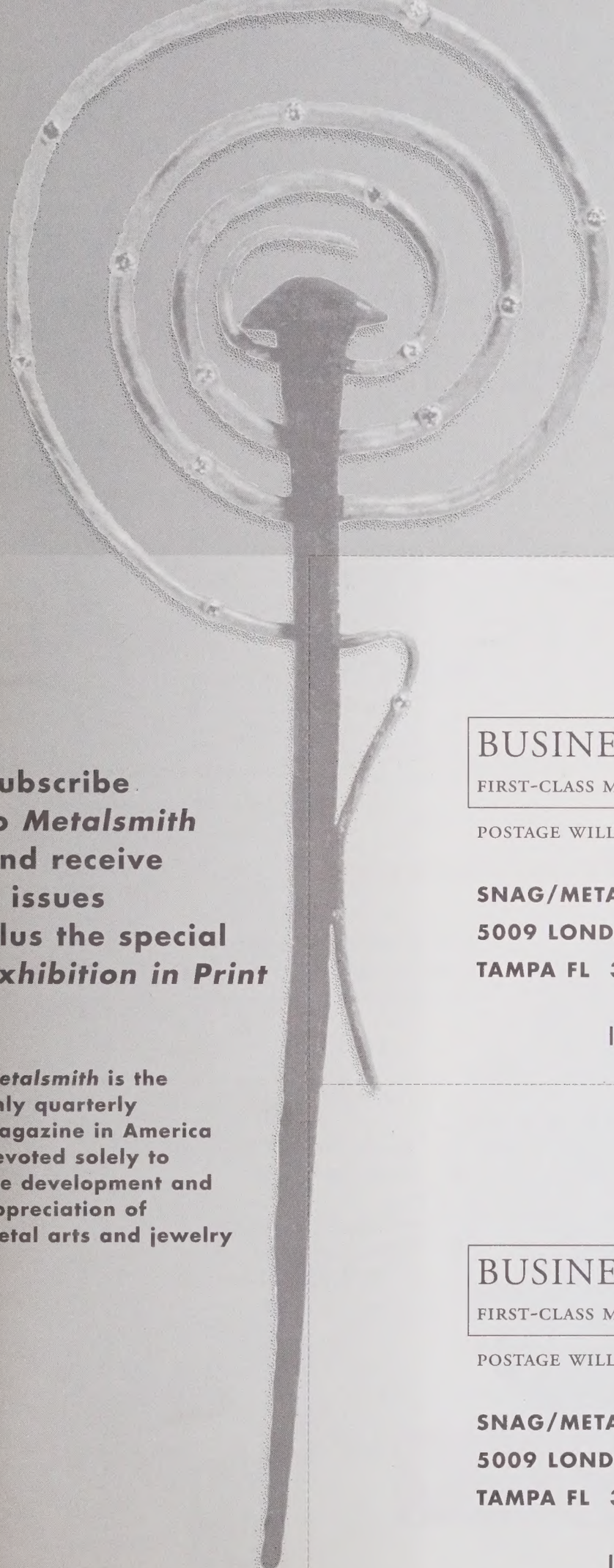

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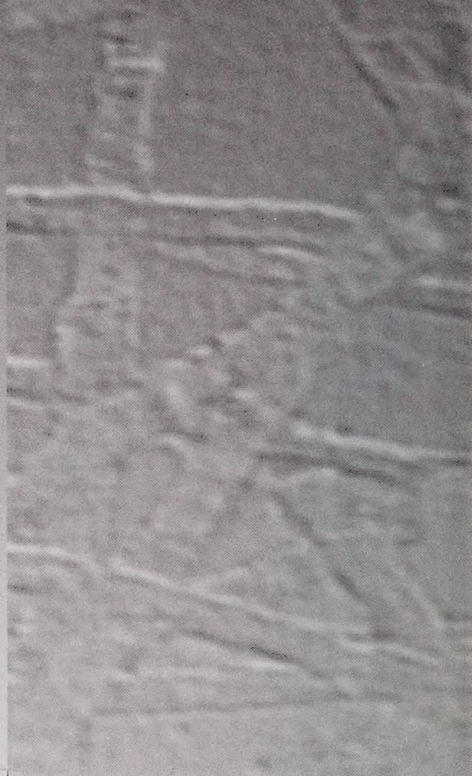

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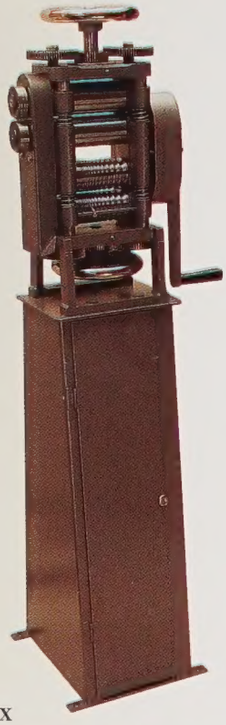

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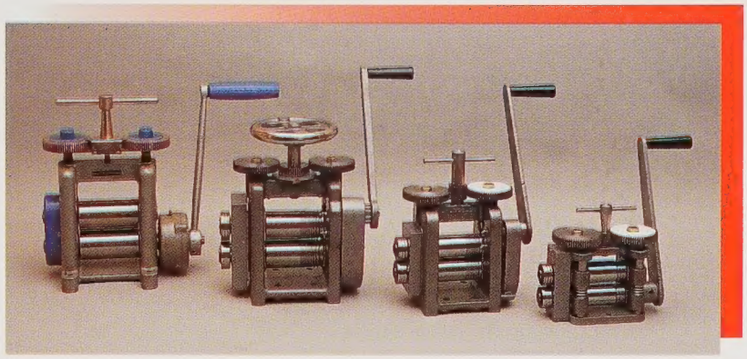

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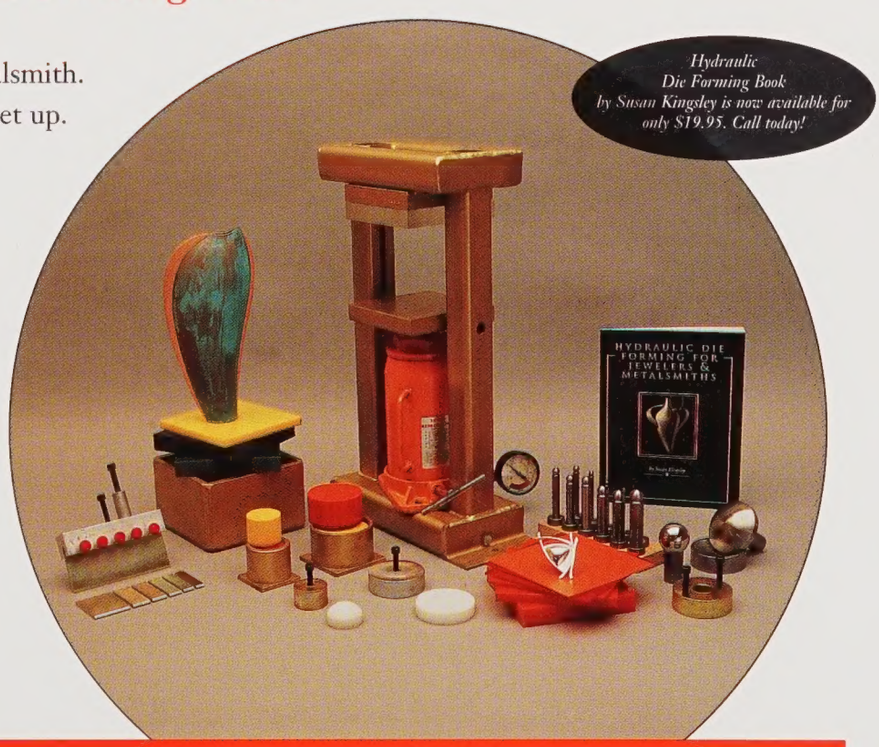
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Toni 41, (brooch), 1993
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